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may seem heavier now than before, but the opportunity is certainly no less great. To our young, inventive, commercial nation has been given temporarily at least, the privilege of keeping alive the flame on the altar of Art. It can only be done through singleness of purpose and genuine devotion. To the nation as well as to the individual the faithful fulfilling of this trust means much—more perhaps than we can now know.

THE POWER PLANT CONTROVERSY

"*An Appeal to the Enlightened Sentiment of the People of the United States for the Safeguarding of the Future Development of the Capital of the Nation*" has been issued in the form of a pamphlet by the American Institute of Architects with the endorsement and concurrence of The American Federation of Arts, American Civic Association, American Institute of Consulting Engineers, American Scenic and Historic Preservation Society, American Society of Landscape Architects, National Academy of Design, National Sculpture Society, and the Washington Committee of One Hundred.

The occasion is the insistence of those in authority, despite the protests of the Federal Commission of Fine Arts and the organizations issuing the Appeal, to erect a Central Power Plant surmounted by tall smoke-stacks on the Potomac River front, adjacent to the park system, which will be permanently disfiguring to Washington.

The only request made to Congress and the Treasury Department is for reconsideration. So far this has not been granted. Much is involved. The case is stated very clearly in the foreword to the Appeal which is written by Mr. J. L. Mauran, president of the American Institute of Architects. This is followed by a history of the proceedings and by the arguments set forth by both sides, Congressional opinions, protests from organizations and individuals, and in the public press. For those who are not familiar with Washington and the Washington plan, maps and photographs are supplied. It is a valuable document and the appeal it presents will certainly not be made in vain to the people of the United States who are open-minded and prefer beauty to ugliness, honor to dishonor.

NOTES

ANNUAL COLLEGE ART ASSOCIATION

The Fifth Annual Meeting of the College Art Association of America, will be held at the University of Pennsylvania, Philadelphia, on Friday and Saturday, April 21 and 22, 1916.

Reports will be made by the following committees: Committee on Investigation of the Condition of Art Instruction in American Universities and Colleges, Professor Holmes Smith, Washington University, Chairman; Committee on Books for the College Art Library, Professor Arthur Pope, Harvard University, Chairman; Committee on College Training for Museum Workers, Mr. Joseph Breck, Minneapolis Museum of Arts, Chairman; Committee on Loan Exhibits in College Art Galleries, Professor W. A. Griffith, University of Kansas, Chairman.

One entire session will be devoted to the question: What Instruction in Art should the College A.B. course offer to: (1) The future Artist, (2) the future Museum Worker, (3) the future Writer on Art, (4) the future Layman? Of those who will take part in this discussion may be mentioned: Mr. Edward Robinson, director of the Metropolitan Museum of Art, Mr. Robert W. De Forest, president of the American Federation of Arts, Prof. Allan Marquand, Princeton, Prof. John C. Van Dyke, Rutgers, Prof. George H. Chase, Harvard.

Another subject of importance to be considered will be: The College Art Museum and Art Gallery; (1) A Working College Museum of Originals, (2) A College Museum of Reproductions, (3) Loan Exhibits in College Art Galleries. This discussion will be opened by Prof. Frank Jewett Mather, Jr., Princeton.

Among the special papers to be presented are: "Modern Tendencies in Art," by Prof. Arthur Wesley Dow, Columbia; "The Doubting Thomas," a bronze group by Andres del Verrocchio," by Prof. John Pickard, Missouri; Art Education in Ohio, by Prof. Charles F. Kelley, Ohio; "Sienese Art as Represented in the Fogg Museum," by Prof. George H. Edgell, Harvard. Arrangements are being made to have the art treasures of Philadelphia open for the

inspection of the members of the Association.

ART IN SEATTLE The February Exhibition held in the rooms of the Seattle Fine Arts Society was of lithographs, the collection sent out by the Senefelder Club of London to the San Francisco Exposition. Together with this was hung a choice little group of etchings and engravings from the Print Rooms of Hill Tollerton of San Francisco.

The paintings from the San Diego Exposition constitute the March Show.

A series of lectures on art subjects has been arranged to be given under the auspices of the Society during Lent. There will be eight lectures, one each week, given every Thursday morning from March 2d to April 20th. The series will include a talk on "The Gothic Spirit in Literature," by Frederick Morgan Padelford, head of the English Department of the University of Washington, two lectures on "Gothic Architecture," by Carl F. Gould, President of the Fine Arts Society and head of the Department of Architecture at the University of Washington, and by John Carroll Perkins. "The Development of Russian Painting" is the subject of the lecture by F. A. Golder, Professor of History in Washington State College, and "Impressionism in Music," by Louise Van Ogle, Music Instructor at the University of Washington. Mr. O. H. P. LaFarge, son of John LaFarge, will speak on "The Commercial Value of Art," and Herbert H. Gowen, head of the Department of Oriental Languages at the University, on "Religion and the Arts."

ART IN DALLAS The Dallas Art Association was organized in January, 1903. It is really the child of the Public Library inasmuch as when the Library building for Dallas was designed a room to be used as an Art Gallery was included. In 1902 an exhibition was held in the new Art Gallery and from this exhibition two pictures were selected by popular vote for purchase and the nucleus for a permanent art collection formed. From a membership of eighty the Art Association has grown until it now has a membership of over 200. In the meanwhile it has secured the cooperation of not

only the Public Library but the State Fair Board, the Park Commissioners, and the City Officials.

The exhibitions are now held in the permanent gallery erected at Fair Park, and the pictures which have been purchased by the Association have become the property of the city. This collection now comprises forty-two paintings and includes works by such well-known artists as Gedney Bunce, Colin Campbell Cooper, C. C. Curran, Alexander Harrison, Childe Hassam, Leonard Ochtman, Gardner Symons, Frederick Waugh and William Wendt.

ART IN ST. LOUIS St. Louis art lovers have recently enjoyed a feast in the two exhibitions on view at the City Art Museum during February. Eight rooms were given up by Mr. Holland, the director, to the exhibition of French and Belgian paintings and sculpture from the Panama-Pacific Exposition. Some of the best-known modern French artists were represented, Monet, Martin, La Touche, Besnard, Blanche, Boutet de Monvel, Rodin, Bartholome, and many others.

The other treat which St. Louisians enjoyed at the same time, was the collection of portraits by American artists sent out by The American Federation of Arts. Many well-known artists were represented such as, Chase, Henri, Bellows, Hubbell, Jean McLean, Cecilia Beaux, and others.

Some of the recent purchases by the City Art Museum are a painting by Frederick Ballard Williams, called "A Glimpse of the Sea"; one by Henry Ranger, called "New England Village"; one from the Reisinger collection by Alfred Stevens, called "Meditation"; a number of Japanese sword guards dating back to the seventeenth century and an interesting Japanese bronze dragon holding seven crystal balls. Other purchases are under consideration.

MUNICIPAL ART The Municipal Art Society of New York reports the following activities in its February *Bulletin*:

"A committee of which Mr. George W. Breck is chairman, has commenced the preparation of a municipal art survey of New York City. The first step is to be